Joe STILGOE

SONGS ON FILM THE SEQUEL

RHYTHM OF LIFE

PEOPLE ARE STRANGE

YOU NEVER CAN TELL

ARTHUR'S THEME

COOL

YOU'RE SENSATIONAL

FOOTLOOSE

AFTERNOON DELIGHT

AND MANY MORE INSIDE...

Joe STILGOE

SONGS ON FILM THE SEQUEL

Joe Stilgoe *piano and vocals*
Tom Farmer *upright bass and backing vocals*
Ben 'Bam Bam' Reynolds *drums, percussion and backing vocals*
Curtis Stigers *vocals and saxophone* (track 6)
Chaps Choir (track 4)

1. **What's On?** **3:05**
   Joe Stilgoe
2. **Newsreel** **0:38**
   Robert Farnon and Joe Stilgoe
   courtesy of Universal Music Publishing
3. **You Never Can Tell** **3:51**
   Chuck Berry
4. **The Rhythm Of Life** **3:33**
   Cy Coleman and Dorothy Fields
5. **Afternoon Delight** **2:19**
   Bill Danoff
6. **If I Didn't Have You** **4:37**
   Randy Newman
7. **Cool** **2:59**
   Leonard Bernstein and Stephen Sondheim
8. **Rainbow Connection** **3:23**
   Paul Williams and Kenneth Ascher
9. **Arthur's Theme** **3:51**
   Burt Bacharach, Carole Bayer Sager, Peter Allen and Christopher Cross
10. **People Are Strange** **3:24**
    Jim Morrison and Robby Krieger
11. **Falling Slowly** **3:33**
    Glen Hansard and Markéta Irglová
12. **You're Sensational** **3:41**
    Cole Porter
13. **Caravan** **4:22**
    Juan Tizol and Duke Ellington
14. **1980s Medley** **5:06**
15. **Footloose** **3:07**
    Kenneth Clark 'Kenny' Loggins

Total Running Time: 51 minutes

All songs arranged by Joe Stilgoe
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Recorded at Quiet Money Studios, Hastings, UK
27–29 April and 17 May 2016

Produced and mixed by James McMillan
Cover image by Matthew Hodges
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matthumphreyimages.com
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WHAT'S ON?

I used to drive a 1967 Morris Minor. It was the closest I could get to a Cadillac. Or a Buick. Or any of those cars they actually used in Hollywood movies. I would dream though – cruising down the A303 (at a maximum speed of 67mph) I would be Humphrey Bogart, or Frank Sinatra, or Cary Grant, or even Warren Beatty. Fanciful I know, but how else could I get away with the hat?

By the way, the Gaiety was a cinema in Brighton, now long gone, as many are.

YOU NEVER CAN TELL

Quentin Tarantino, John Travolta, Uma Thurman, Chuck Berry. That dance. This does everything a song from a film should – it's instantly memorable, iconic and subversive, it heightens and distorts the impact of the scene, and all in all it's just a great song. Berry not only helped to invent rock 'n' roll, he also wrote amazing lyrics. I decided to take them literally towards the end.

THE RHYTHM OF LIFE

Sammy Davis Jr. sang this originally in the film. He was a man I used to marvel at. I think the first time I saw him on screen was in the kind of film I used to absolutely love but wasn't supposed to admit to liking: *Cannonball Run*. It's not a great film, but there's no accounting for taste is there? *Sweet Charity* – again a summit of some massive names in film – Bob Fosse (director), Neil Simon (writer), Cy Coleman (music) and Dorothy Fields (lyrics), had many great songs but this one stands out and has a fantastic sentiment and feel to it.

AFTERNOON DELIGHT

Anchorman came out in 2004, it made Will Ferrell a megastar and silly-minded men like me all over the world were in heaven. For me it was in the mould of my favourite comedies of the 80s and 90s: *Airplane*, *Naked Gun* and *Hot Shots*, mixing ingenious improvisation, compelling central characters and great use of music. This slightly strange but excellent song from 70s group Starland Vocal Band was actually used first in the film *Boogie Nights*, but the most memorable scene in *Anchorman* is Ron and the news team singing a cappella, instigated by Brick Tamland's confusion over what love is.

'I love lamp.'
'Are you just looking at things in the room and saying you love them Brick?'

IF I DIDN'T HAVE YOU

I told Curtis I wanted him to be a large blue furry monster. He jumped at the chance. I now know I can't record a film album without a Randy Newman song, so here's the one from *Monsters, Inc.*, sung in this brilliant and incredibly inventive Pixar movie by Billy Crystal and John Goodman. Pretty big shoes to fill (yes I KNOW they don't wear shoes!).

COOL

My Mum was an opera singer, my Dad wrote musicals. This is one of the few things they agree on – *West Side Story* is the greatest musical ever written. Leonard Bernstein was keen to show opera lovers that musical theatre was equally deserving of the same acclaim and reverence and once the film came out, a whole new generation were inadvertently turned into opera fans. My friend and sometime concert-

cohort Claire Martin suggested this one. Thank you Claire. Sometimes you need the blessing of others before you tackle the greats. This is certainly a great song from a great film and a great musical (or is it an opera?!).

RAINBOW CONNECTION

Kermit on a lily pad, strumming a banjo. This is one of my many dream scenarios. Paul Williams, one of my favourite songwriters ever, wrote lots for the Muppets. Surely that's the greatest gig ever? This is a sweet song about Kermit's thoughts on the afterlife. I always got a lump in my throat hearing him sing this and though I can't match his unique voice, I hope I've got some of the essence of the loveliness of the song.

ARTHUR'S THEME

This song brings together some of my favourite things – Dudley Moore, John Gielgud, Burt Bacharach and the city of New York. It shows its age now, watching it again, but I love that – I love that it was completely of its time. I've tried to drag the song out of the 80s, even though (as you will hear later) I'm very fond of that decade.

PEOPLE ARE STRANGE

This plays over the opening of the film. Originally written by The Doors, the screen version was by Echo & the Bunnymen, a band I subsequently realized I really didn't like at all (though their version is great). I saved up my shrapnel and bought the single on vinyl – that's how much I loved the song and the film. I was slightly obsessed with the Coreys at the time – Haim and Feldman. They seemed to be, either together or separately, in every suburban 80s teen caper (not many capers any more, are there?), and with Kiefer Sutherland leading the vampires – he scared me in *Stand By Me* but he really scared me in this – 'Maggots, Michael, you're eating maggots. How do they taste?'. Maggots just haven't been the same for me since.

FALLING SLOWLY

I fell in love with *Once*, the film about a busker in Dublin, after I'd read about this song taking the Oscars by storm. There was a massive buzz created by 'Falling Slowly' winning best song, pretty much unheard of from an independent film with little studio backing. The scene with this song at the centre is as visceral and emotional a scene as I've seen in any film.

YOU'RE SENSATIONAL

High Society. What can I say? One of my favourite films, the one that made me choose music over everything else, the one that made me fall in love with Grace Kelly, want to be Sinatra and Crosby, and wish that I could be best chums with Louis Armstrong. It was also a big part of my life in 2015, playing a brand new character, Joey Powell, in the stage show at the Old Vic. Joey didn't get to sing this song in the show so this is my chance.

CARAVAN

The groove to this version of the Ellington /Juan Tizol standard is heavily influenced by Lalo Schifrin's score to *Bullitt*. For any drummers who've watched *Whiplash*, the relevance to that film can be found in two words – car crash. Ben plays a storm on this, but obviously we can't help RUSHING.

1980S MEDLEY

The soundtrack to my childhood (without the police caution and grazed knees).

FOOTLOOSE

I said we are NOT playing Footloose.

WHAT'S ON?

Wouldn't you like to go for a spin
Pretend we're the stars of the film we're in?
Opening frame, we're Bonnie and Clyde
Or flying along on a carpet ride
Isn't it great, isn't it grand?
They're sighing in the aisles
Hollywood is ours tonight
And after the epiphany
We're breakfasting at Tiffany

Cut to the night, the moon in the sky
This is the part where the girl meets guy
Spark of a light, the flick of the hair
Moments of magic that twist the air
What do we see, and where do we drive
That makes the movies come alive?
The film is us, the story's ours
Let's take our seats among the stars

What's on, what's playing at the Gaiety?
What's on, I'm happy if it's Stand By Me
What's on, oh please say High Society
What's on, what's on, what's playing?

Cruising along in the old Cadillac
Never look out of the front or back
Wiggle the wheel occasionally
To show that we're acting responsibly
To drive like that, and with a hat
Is to me the height of style
To a movie screen that's so serene
We'll keep returning to this scene

What's on, what's playing at the Gaiety?
What's on, I'm happy if it's Stand By Me
What's on, oh please say High Society
What's on, what's on, what's playing?

What's good, what's on,
What's good, what's on,
What's good, what's on,
Don't let the film be Tron
What's on, what's on, what's playing?

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Joe Stilgoe
Songs On Film Live

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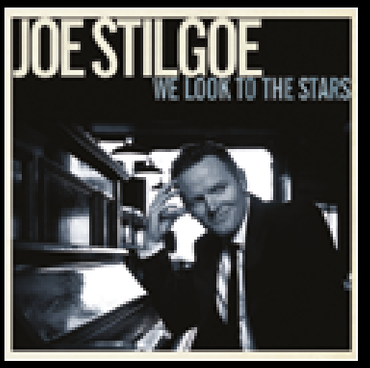
Old Souls

Joe Stilgoe
I Like This One



Joe Stilgoe
We Look To The Stars

Claire Martin feat.
Joe Stilgoe
Time & Place

Liane Carroll
Seaside

Big Screen
Take One

Barb Jungr feat.
Laurence Hobgood
Shelter From The Storm

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